UNIVERSITY OF TORONTO
FACULTY OF MUSIC

Student Composers' Concert #1

Tuesday, October 22, 2024 at 7:30 pm | Walter Hall, 80 Queen's Park

PROGRAM

Shattered Time

Xuan Fu

Jingren Sun, piano

The Lincoln Imp

Matthew Woolard

Anwen Robertson, flute
Matthew Woolard, piano

Hueng1 Gong2 (Hong Kong)

Jeanne Tsui

Jenise Pan, Piano

Obscure Journey

Pari Bahrami

Isabel Ryznar, violin 1
Siri Ducharme-LeBlanc, violin 2
Rosie Ryel, viola
Tuuli Olo, cello
Marcus Chan, double bass

Seul

Maria-Eduarda Mendes Martins

Jordana Goddard, soprano
Joel Goodfellow, piano

We wish to acknowledge this land on which the University of Toronto operates. For thousands of years it has been the traditional land of the Huron-Wendat, the Seneca, and the Mississaugas of the Credit. Today, this meeting place is still the home to many Indigenous people from across Turtle Island and we are grateful to have the opportunity to work on this land.

As part of the Faculty's commitment to improving Indigenous inclusion, we call upon all members of our community to start/continue their personal journeys towards understanding and acknowledging Indigenous peoples' histories, truths and cultures. Visit indigenous.utoronto.ca to learn more.

WALTER HALL
Peter Olsen, *sound technologist*

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Program Notes

Seul was one of the four French art songs (mélodies) I composed for the 28th Académie Francis Poulenc, which happened in France (Tours) in August 2024. Written by French-Canadian poet Louis-Honoré Fréchette (1839 - 1908), Seul speaks about an individual crossing a metaphoric desert, alone. The music materials feature a mixture of traditional and inside-piano playing, which can be performed either by a single pianist or by an additional assistant/page turner as well.

Heung1 Gong2 is the Cantonese pronunciation of Hong Kong. This piece is inspired by the nine tones in Cantonese, which includes six tones plus three tones end in a stop consonant. I interpret the six tones in order as G, f-F#, E, B, d#-E and D#, and the last three tones as staccato F#(Gb), E and D#. Towards the end of the piece, I transpose the scale to add variety. Using these notes, I "quote" some Cantonese words in this piece, such as 香港人 [heung1 gong2 yan4] (Hong Kong People), 廣東話 [gwong2 dung1 wa2] (Cantonese), 唔該 [m4 goi1] (thank you) and 多謝 [do1 je6] (thank you). Based on these word motives, this piece portrays the fast-living pace and the rush in Hong Kong. It features rhythmic patterns such as switching between 3+3+2 and 4/4, and repeated notes to evoke the haste. The music transitions to a slower section through the repeated notes signalling the traffic light in Hong Kong. It ends with the reprise of the word motives and a cluster chord with all the notes from the nine tones.

This piece was inspired by the **Lincoln Imp**, which is a famous stone carving that sits between two arches near the choir in Lincoln Cathedral in England. Although there are many variations of the legend of the Imp, one of the most popular suggests that the Devil sent Imps to the world to create mayhem. Arriving in Lincoln, one of the Imps who entered the eleventh century Cathedral proceeded to wreak havoc, inciting a disapproving angel to turn him into stone. The music portrays the antics of the Imp as he enjoys his adventure around the magnificent structure. It starts with a calm atmosphere as he sneakily enters the Cathedral and then quickens to elicit a mischievous mood as the mythical creature frolics around, culminating in his petrification for eternity.

"Shattered Time" utilizes electronic means to derive ideas and sounds based on the piano into mixed media that vary in different parameters. The interaction between electronics and piano creates multilayered textures and soundscapes that heavily distort rhythmic patterns and thematic materials to form disjointed and contrasted abstract spaces.

Obscure Journey, crafted in January 2023 for a string quartet, takes the listener on an unpredictable adventure, brimming with thrilling events and surprises. Central to the composition is the profound influence of storytelling, particularly focused on the concept of encountering challenges and overcoming them. The piece unfolds in four distinct parts, each representing a different challenge encountered on this musical journey.

Maria-Eduarda Mendes Martins is a composer, conductor, and arts administrator living in Toronto, ON. Ultimately, Maria-Eduarda's music aims to reflect the multidimensionality of her world and culture, where so much can happen simultaneously. Her pieces question what is complex and what is simple, what is old and what is new. While composing, Maria-Eduarda feels as though she can shape time – as a sculptor shapes clay. Born and raised between Rio de Janeiro and Porto Alegre (Brazil), Maria-Eduarda did not have access to musical education until her adolescence, when she discovered an ability to create medieval-sounding melodies. Since then, she completed a bachelor's degree in music composition at UFRGS (with Celso Loureiro Chaves), a master's degree at University of Victoria (with Dániel Péter Biró and Christopher Butterfield), and she is currently pursuing a doctorate degree at University of Toronto, having composer Gary Kulesha as her supervisor. Maria-Eduarda's involvement with the national music scene led her to stay in Canada, becoming a citizen of the country in 2023. Her music is featured in summer festivals/events such as the Gaudeamus Muziekweek (Netherlands) and Académie Francis Poulenc (France), and she has received honours such as the Friends of Canadian Music Award. Maria-Eduarda has collaborated with conductors such as Gemma New and Eckhart Preu, orchestras such as the Brno Philharmonic (CZ), Hamilton Philharmonic (CA), and the Victoria Symphony (CA), ensembles and curators such as Soundstreams and Allegra Chamber Orchestra, in cities across North America, South America, and Europe.

Jeanne Tsui, born in Hong Kong, is currently a second-year music student in Comprehensive Studies and Composition minor at University of Toronto. She started composing as a high school student and was one of the finalists in the Crossroads Composition Competition organised by the Chinese University of Hong Kong. In addition, she started her vocal training in 2019 and is now under the tutelage of Ms. Monica Whicher. She is also actively involved in different local and international handbell events as a member of several handbell ensembles, including Bellaholics (Hong Kong), Bronze Foundation (Toronto) and Zenith (United States).

Matthew Woolard is currently enjoying his third year at the University of Toronto in the Bachelor of Music Program with a Major in Composition. His current Composition Instructor is Dr. Roger Bergs. His instructor last year was Andrew Clark. Matthew's long term mentor is Professor Larysa Kuzmenko. In 2024, he was awarded both the Jean A. Chalmers Scholarship as well as the Sotherton Wadhams In-Course Scholarship. In 2023, he was awarded both the Arthur Plettner Scholarship and the Joseph Alfred Whealy In-Course Scholarship. Matthew completed his ARCT Diploma from the Royal Conservatory of Music in 2021, achieving First Class Honours with Distinction. His primary instrument is the piano, with his university instructor being Dr. Emily Chiang. He also plays the trumpet for his own enjoyment. Matthew's hometown is Burlington, Ontario.

Xuan Fu studied composition at the Shanghai Conservatory of Music with Jianmin Wang. His works "Great Desert Road" and "Spirituality" have premiered at the Shanghai Conservatory of Music Chinese Symphony Orchestra; the arranged work "Guang Ling San"（with the collaboration of "Wing of String" Chinese string orchestra）has been performed on the 38thShanghai Spring International Music Festival and other events. He is now studying with Christos Hatzis.

Pari (Parnian) Bahrami Asl is a composer based in Canada, with roots in the culturally vibrant heritage of Iran. Fueled by a profound love for music, she began her journey with the piano at a young age, making it a fundamental aspect of her creative expression. Pari's deep passion for

the arts and cultures of various ethnicities worldwide consistently influences her work, adding a unique and multicultural dimension to her musical creations.